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THE DEADLY
HANDS OF
KUNG FU
JAN. № 32
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THE DEADLY HANDS OF KUNG FU™



**ALL
NEW!**



**A KUNG FU
ASSASSIN
IN THE
STREETS OF
CHINATOWN!**

"THE TIGER SONS MUST DIE!"

Mr. Retailer for display announcements, see page 62





RUDY D. NEBRES

STAN LEE presents

THE DEADLY HANDS of KUNG FUTM

Vol. 1/No. 32

Jan. 1977

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DAUGHTERS OF THE DRAGON PART I:

By Chris Claremont & Marshall Rogers
Exploding from the pages of **IRON FIST** magazine — Misty Knight and Colleen Wing! On the death-ridden streets of Hong Kong they track a ruthless crimelord to his lair against inconceivable odds!

Page 5



ENTER THE LETTERS4

SERAFIM KARALEXIS SPEAKS!28

David Kraft interviews the man behind much of the martial arts movie boom.

FIGHTING ARTS REVIEW36

David Kraft keeps us in tune with the commercial rhythms of the martial arts.

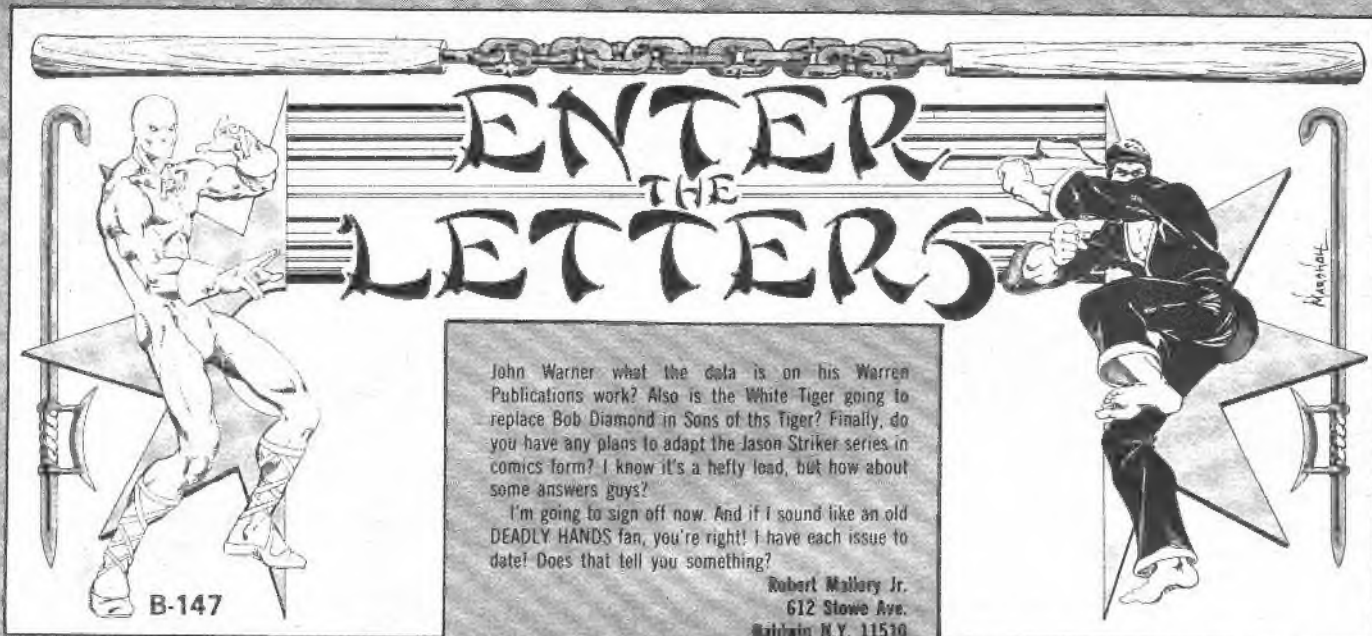
SONS OF THE TIGER: "THE TIGER-SONS MUST DIE!"

By Bill Mantlo, Joe Staton, &
Sonny Trinidad

The mystery of Abe Brown deepens, as Lin Sun and Lotus are confronted by the most dangerous adversary they have ever faced: Killdragon! PLUS: What is the staggering final fate of Bob Diamond?

Page 40





John Warner what the deal is on his Warren Publications work? Also is the White Tiger going to replace Bob Diamond in Sons of the Tiger? Finally, do you have any plans to adapt the Jason Striker series in comics form? I know it's a hefty load, but how about some answers guys?

I'm going to sign off now. And if I sound like an old DEADLY HANDS fan, you're right! I have each issue to date! Does that tell you something?

Robert Mallory Jr.
612 Stowe Ave.
Baldwin N.Y. 11510

Dear Marvel of Kung Fu,

DEADLY HANDS #29 was another winner. Earl Norem did a better than usual cover. Although much of Norem's work is good, on this job he seemed particularly inspired by the subject material. And who wouldn't jump at the chance to illustrate Marvel's premiere martial artists in combat. Very nicely done.

This Shang-Chi/Iron Fist crossover was to my mind better than the earlier team-up in the MASTER OF KUNG FU ANNUAL. In fact, I would have to rate this story as the best Doug Moench has ever done for this magazine. And Mr. Moench hasn't exactly been an inactive bystander in the development of DHKF. I approve of the manner in which the meeting between Shang-Chi and Danny Rand was approached and carried through. Both characters remained separated for much of the story and this was fine. And weaving this tale in with the IRON FIST comic's continuity gave it an added measure of verisimilitude which was greatly appreciated. Too often such teamings between two highly popular characters fizzle out because the mode and method of their meeting falls apart with the barest scrutiny. Happily, Doug Moench avoided that much traveled pitfall and gave us our money's worth for sure.

Rudy Nebres', whose art style I've long felt was more properly suited to a more mystically oriented series such as DOCTOR STRANGE (as the issue he rendered for the good doctor has since proven) still did what I consider his best job since DEADLY HANDS #10, when he worked with Frank McLaughlin. Rudy's fine line style which has always impressed me as one of the tops in the black-and-white field was very much in evidence. But the one thing I was more taken with than anything else was the clear storytelling with more traditional layouts. The kind of "arty" page design which Rudy is such a master at is aesthetically pleasing to look at, unfortunately, when one is engaged in reading a story and not merely appreciating the appeal of one individual page, this type of layout can become a bit of a nuisance. It's good to see Rudy really getting down to some solid storytelling without sacrificing his graphic expertise.

David Kraft's Fighting Arts Review seems to have ignored the kung fu/western series called SLOANE, which is put out by Pinnacle Books. As far as I know, there are at least two books in this series.

I have a few questions I'd like to field to some of you people who are currently working on DEADLY HANDS and lumping them together is as good a way as any. First, I was curious as to the fate of Lin Sun's pet cat, Tao, who appeared in DEADLY HANDS #9? Second, I wanted to ask Doug when we're going to be seeing Shang-Chi's mother again? And third, let me ask Joyful

It sure does Bob. It tells us you're the guy we're gonna send all those millions of requests for back issues to. We're nothing if not practical up here in the bullpen, fella. Just kiddin' pal.

Most of our rabid readership agreed with your astute appraisal of the Moench/Nebres collaboration on ish #29 and we couldn't be happier. We agree that so many times popular characters will be teamed-up with little thought given as to their individual chronologies and continuities. And that makes for structural deficiencies. We're working hard to see that whenever appears in these pages in the future does so with our full knowledge of exactly where (generally speaking) that character is in his/her own mag (if they have one).

Your comments on Rudy Nebres' fine artistry echoed so many others who found the more standard design of the pages a plus, though they discovered none of the action scenes to be at all standard. We've said it before and it bears repeating: Rudy Nebres is one of the finest artists to have ever graced these pages and we're pleased that he intends to stay with us as long as we'll have him. And that's probably forever. Right now Rudy is working on a top-secret project for DEADLY HANDS which won't be appearing for some time. But don't worry, 'cause the world won't be Nebres-less as long as we have anything to say about it. In addition to penciling and inking our color DOCTOR STRANGE comic, Rudy is also lending his talents to finishing the pencils on Joyful John Warner's own spanking new series Bloodstone in our own spanking new magazine: THE RAMPAGING HULK—on sale soon. If you've ever wondered what a Nebres/Buscema collaboration would look like, wonder no further folk. Just keep your eyes peeled for THE RAMPAGING HULK. We promise, honest injun, you ain't gonna believe what's in store for you. (End of unabashed plug.)

And now let's see if we can field a trio of time questions you've so decidedly dashed in our direction. Uhuh, we really don't know what's happened to Lin Sun's cat, Tao, although we have heard rumors he's joined another out-of-a-job feline named Figaro who used to caw in the pages of CAPTAIN AMERICA and hasn't been motioned from in some time. Mmmmm, maybe they're off learning the tiger-claw system of kung fu and plan to make a comeback as: Alleycats Two, in Whiskers of Death. That may just have potential—say, Bill...

Devil-May-Care Doug Moench is keeping mum about mom and hasn't said anything about the re-appearance of Shang-Chi's mother. But thanks for bringing it up, Bob, because she's really the one mother of Shang-Chi's cast of characters who we've seen almost nothing of. Thanks. We asked Joyful John what the deal was on his Warren work and he replied by saying he did two

(count 'em) two stories (one of which has never seen print) during the "twenty minutes" that Mary Wolfman was editor there.

To answer your two final questions: no, the White Tiger will not be replacing Bob Diamond in the Sons, however, the Tiger will become part of the team soon. No, we have no plans to adapt the Jason Striker series in comics for although you may be seeing work by Piers Anthony and Roberto Fuentes in DHKF in the future.

Hope we've battled a thousand, Bob, 'cause we're out of room. Thanks for the good words.

Dear John,

If there is one thing I like about DEADLY HANDS OF KUNG FU it is the unpredictability of its content. True, this may annoy most readers, and probably most of your production staff, but sometimes necessity breeds the best results.

Such is the case in DHKF #29. I felt that it was a very fine issue. Both stories were entertaining as were the articles.

To Stay The Summer may have been a bit contrived but oddly enough I enjoyed it. Perhaps it was in spite of the fact that Doug Moench used a tried and proven plot twist (having Blevins be the antagonist rather than Fu Manchu) which was just what this story needed. I had guessed that somehow Iron Fist would find a way to employ his famous list of iron to save the day but as I said, it did not detract from the enjoyment of the story. Actually, I wish the story had been longer so that the fight scene between Shang-Chi and Iron Fist could have been lengthened.

Flesh Of My Flesh was one more feather in Bill Mantlo's hat. I had started to lose interest in the Sons of the Tiger script until the White Tiger came along. He gave the series what it really needed—a human interest angle. The Sons had always lacked roots and therefore their problems just weren't that interesting. At best we readers had only superficial ideas of the men behind the costumes. But the White Tiger is different. Coming from the ghetto as he has, I feel a great many readers can identify with him. Especially in his effort to be better than he actually is. To transcend his environment and even his social ethnicity to be a hero. Yet part of him, the human or alter ego half, doesn't want to sacrifice everything he's been just to lead, or to be accepted in a different world. I just hope that this series manages to avoid the pitfall which Steve Gerber and Mary Skrenes seemed to have encountered with OMEGA. That is having our "conscious" liberal or middle class factions write in protesting unfair representation of ghetto life or street life in this comic. Especially

(Continued on page 62)

Daughters of the dragon



HONG KONG

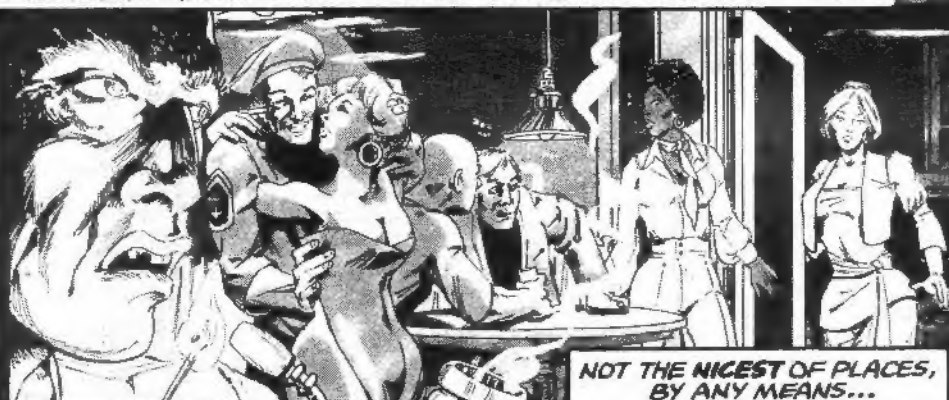
THE JEWEL OF THE PACIFIC, BRITAIN'S--AND NOW THE WORLD'S--GATEWAY TO MAINLAND CHINA FOR OVER ONE HUNDRED AND FIFTY YEARS.

IT'S A CITY OF EXTREMES--BILLIONAIRE VILLAS OVERLOOKING THE UNIMAGINABLE SQUALOR OF THE KOWLOOM SLUMS AND THE HARBOR'S JUNK CITY, WITH EVERYTHING POSSIBLE IN BETWEEN.

AND IT'S A CITY WHERE EVERYTHING AND EVERYONE HAS ITS PRICE--GUNS, BOOZE, DOPE, SLAVES; YOU NAME IT--THEY'RE ALL FOR SALE.

IT'S ALL A MATTER OF KNOWING WHERE TO LOOK.

WHICH BRINGS US TO JOLLY'S--A "HOTEL" (PART-BAR/PART BROTHEL/ALL-CLIP JOINT) FREQUENTED BY SAILORS LOOKING FOR A GOOD TIME AND WORKING GIRLS MORE THAN READY TO MAKE THEM PAY THRU THE NOSE FOR IT.



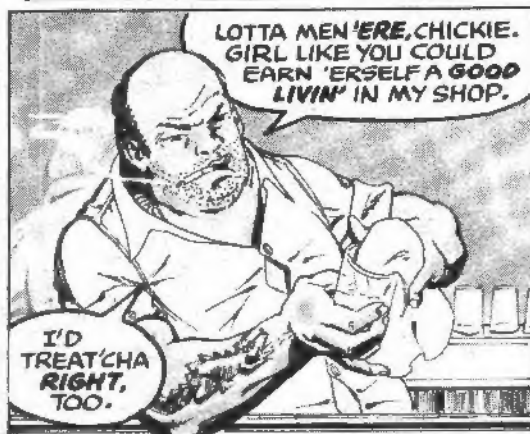
NOT THE NICEST OF PLACES, BY ANY MEANS...



...BUT THEN, JOLLY DOESN'T CATER TO NICE PEOPLE.

MR. JOLLY--? I WAS TOLD THAT IF I WANTED TO FIND ANYTHING IN THIS CITY, YOU WERE THE MAN TO SEE FOR DIRECTIONS.

I WANT TO FIND A MAN.



LOTTA MEN 'ERE, CHICKIE. GIRL LIKE YOU COULD EARN 'ERSELF A GOOD LIVIN' IN MY SHOP.

I'D TREAT'CHA RIGHT, TOO.

I'M NOT SELLING, I'M BUYING, INFORMATION.

SAY, A HUNDRED DOLLARS, AMERICAN, FOR STARTERS?

WITH FOUR HUNDRED MORE IF I GET AN ANSWER.

ASK AWAY, LADY.

I'M LOOKING FOR EMIL VACHON.



DON'T KNOW THE NAME.

I THOUGHT YOU KNEW **EVERYBODY**.

YOU THOUGHT **WRONG**.



AND YOU'RE A **LIAR**.

YOU'RE VACHON'S **CHIEF** KOWLOON FENCE. YOU **FRONT** FOR HIS WOMEN AND BACK-UP HIS **PUSHERS**. HALF THE JUNK HE SHIPS INTO **HONG KONG** COMES THRU YOU.

PLACE THE MAN **NOW**?



NO! BUT I'VE PLACED YOU **TWO** RIGHT ENOUGH.

COLLEEN WING AN' **MISTY KNIGHT**-- THE TWO **YANK HOTPOTS** WHO'VE BEEN ASKIN' FOR **VACHON** ALL OVER THE CITY.

MAKIN' WAVES YOU ARE--GOIN' WHERE YOUR SORT **SHOULDN'T** GO. KEEP IT UP AN' YOU COULD FIND YOURSELVES IN A FAIR PIECE O' **TROUBLE**.

DO TELL.

HEADS UP, COL-- I THINK WE'VE JUST BECOME THE **CENTER OF ATTENTION**.



WE JUST WANT AN **ANSWER**, MR. **JOLLY**.

AN' I WANT THE BOTH O' YOU **OUT!**



?



'OP IT! OR BY CHRIST, I'LL CRACK THIS **BUNG-STARTER** ACROSS YOUR 'EADS!



NO, YOU **WON'T**, SUGAR.

EY!



YOU'RE GONNA **BEHAVE** YOURSELF.

DIG IT?



ALL RIGHT, MR. **JOLLY**, WE GET THE **MESSAGE**.



HERE'S YOUR **HUNDRED**, THOUGH.

IF YOU **CHANGE** YOUR MIND ABOUT TALKING, WE'LL BE IN **TOUCH**.



I KNOW, MR. **JOLLY**-- WE LIKE YOU, TOO.

PPPPSSKKKK

WHAT NOW, MISTY?
JOLLY WAS THE BEST
LEAD WE HAD...

HEY, FELLA--
WATCH YOUR
STEP!

Y'SEE, L'LIL GIRLS, VACHON DON'T
LIKE PEOPLE ASKIN' *QUESTIONS*
'BOUT HIM--MAKES 'IM MAD, Y'SEE.
HE GON' COME AFTUN YA, L'LIL
GIRLS, AN' HE GON' TEACH
YOU A LESSON.

MAN, HE KILL YOU SOON
AS LOOK AT YOU 'F'N YOU
GET IN HIS WAY. HE...HE...

NAWWWW
--YOU WATCH
IT!

IMAGES--BURNED DEEP INTO COLLEEN WING'S
MINDS-EYE...

...A HOUSE, RINGING WITH THE
SOUNDS OF MORTAL COMBAT...

...A MAN, JAPANESE, ELDERLY, MOVING WITH A SIN-
GULAR GRACE THAT BELIED HIS YEARS...

...SWORDS, FLASHING LIQUID
SILVER IN THE MOONLIGHT...

...AND,
FINALLY,
DEATH!

AARRRGH!

AN OLD MAN'S DEATH.
HER GRANDFATHER'S
DEATH.

YOU'RE
IN MY
WAY.

OH...YEAH...
SORRY...

I GUESS THERE'S NOTHING
FOR IT BUT TO HEAD BACK
TO OUR HOTEL AND START
AGAIN IN THE
MORNING.

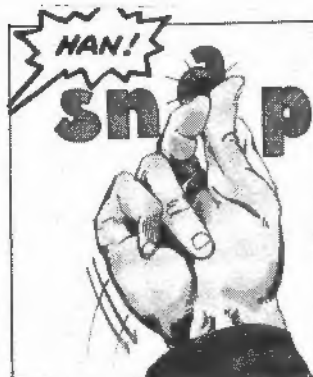
FOR ALL THE
GOOD THAT'LL
DO.

YEAH.

BLUNDERING ABOUT
LIKE RANK AMATEURS
--YET THEY SEEM
TO KNOW ALL ABOUT
JOLLY.

WHICH MAKES
THEM BOTH OF
MORE THAN
PASSING
INTEREST.

SO. TWO AMERICANS--WOMEN--
TRYING VERY HARD TO MEET
THE MASTER...



SHE'D GROWN UP IN THESE MOUNTAINS, RAISED BY HER MATERNAL GRANDFATHER, **KENJI OZAWA**--AND NOW SHE WAS WATCHING HIS CORPSE GO TO ITS FINAL REST...



WAKARI-MASHITA, UNCLE-I... UNDERSTAND.

I'M UNDER OBLIGATION TO MY GRANDFATHER'S MEMORY, AND THAT'S A DEBT I'LL BE VERY, VERY HAPPY TO REPAY.

BY KILLING EMIL VACHON.

WE GOTTA FIND THE CREEP, FIRST, COL.

WE WILL, BUT I STILL WISH YOU HADN'T GOTTEN YOURSELF INVOLVED, MISTY...

BULL!

WE'RE TALKIN' DEBTS, RIGHT? WELL, I FIGURE I OWE YOU EASILY AS MUCH AS YOU OWE YOUR GRAN'DAD.

LIKE IT OR NOT, HON, WE'RE IN THIS TOGETHER.

PROBLEM IS, VACHON'S GOT US PUNCHIN' AT SHADOWS.

POUNCE-YAH

CLAP CLAP

A LOT LIKE THIS MAN HERE, RUNNING THRU A KARATE KATA FOR THE CROWD. HE'S GOOD.

YOU'RE BETTER.

THAT, AMERICAN, YOU WILL NEVER DO!

WHAT WE NEED, COL, IS SOME WAY OF FORCING VACHON INTO THE OPEN...

KYA!

UNNGNH!

HON, YOUR GIFT FOR STATING THE OBVIOUS RIVALS DANNY RAND'S.

LOOK ON THE BRIGHT SIDE, THOUGH-WE WANTED TO PULL VACHON OUT OF HIS HOLE, AN' THIS SURE LOOKS LIKE A STEP IN THE RIGHT DIRECTION.

MISTY, IT'S A SET-UP!

AND NOW, LITTLE HALF-BREED, IT IS YOUR TURN!



WATCH YOUR MOUTH, PUNK!

EASY, COLLEEN, EASY. DON'T LET HIS INSULTS GET TO YOU.



AND FOR THE RECORD, KID-- WHEN THIS FIGHT IS OVER--

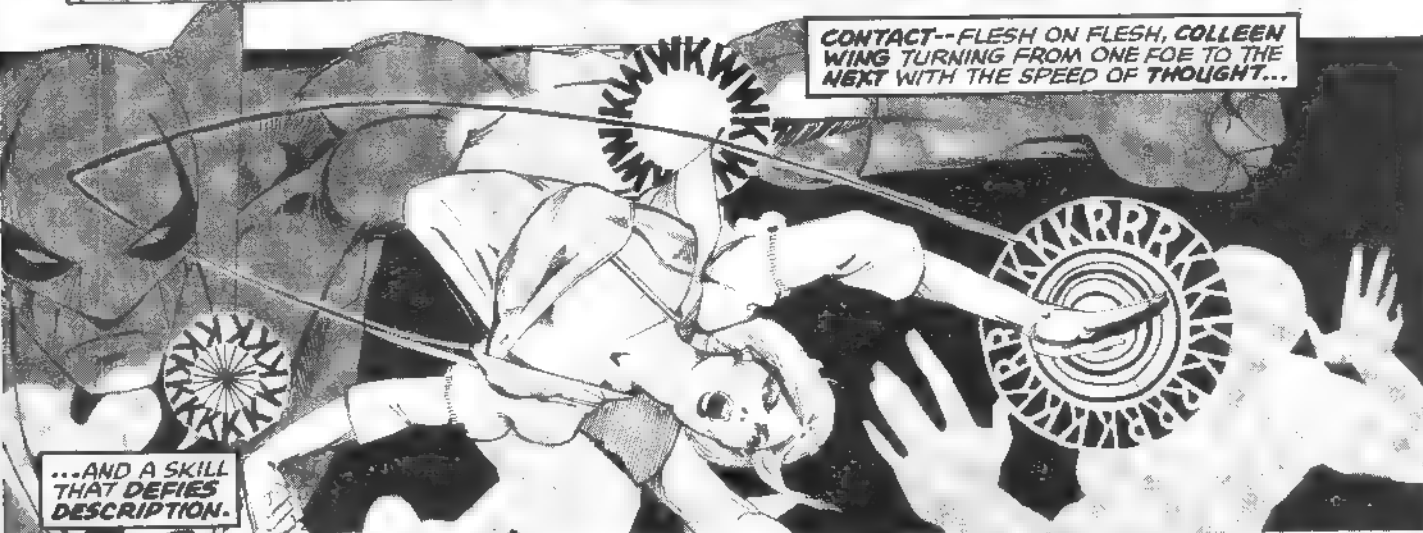
-- CONSIDER YOURSELF LUCKY TO STILL BE ALIVE!



LISTEN, YOU MEN--THERE'S A HUNDRED IN GOLD PROMISED WHEN WE'VE WORKED THE ROUND-EYES OVER!

THEY CAN'T BEAT US ALL, COMRADES--

-- SO LET'S GET THEM



CONTACT--FLESH ON FLESH, COLLEEN WING TURNING FROM ONE FOE TO THE NEXT WITH THE SPEED OF THOUGHT...

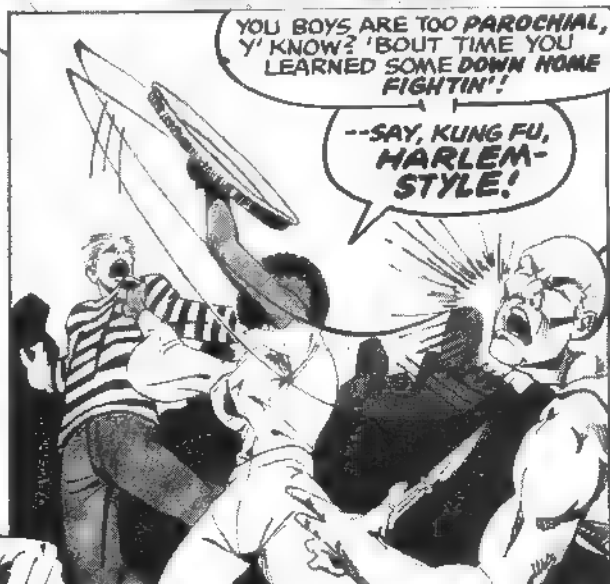
...AND A SKILL THAT DEFIES DESCRIPTION.

MAN, IF I DIDN'T KNOW BETTER, I'D SWEAR I WAS FIGHTIN' NEXT TO A LADY IRON FIST-- COL'S GOT HIS STYLE DOWN PAT.

WISH I KNEW WHAT REALLY HAPPENED TO THE TWO O' THEM IN MASTER KWAN'S CASTLE-- WISH I HAD TIME TO THINK ABOUT IT, TOO.



IRON FIST #'S 6 AND 7--JOHN.



YOU BOYS ARE TOO PAROCHIAL, Y' KNOW? 'BOUT TIME YOU LEARNED SOME DOWN HOME FIGHTIN'!

--SAY, KUNG FU, HARLEM-STYLE!

IT HASN'T GOT
YOUR CLASS, PAL--
BUT IT GETS
THE JOB--

--HEY-Y!

HANDS OFF,
SUGAR!

ON THE OTHER
HAND, HAVING A
SUPER-STRENGTH
BIONIC RIGHT ARM
TO HELP THINGS
ALONG--

--DOESN'T
EXACTLY HURT,
EITHER.

COLLEEN,
HOW'RE
YOU--?!

WATCH IT,
HON--TWO OF
THEM, WITH
KNIVES!

I'VE GOT
THEM,
MISTY.

SHUUU--!

I--MISSED!
BUT HOW--?!

KAI--!!!

COLD,
SO
COLD
INSIDE...

SHE HADN'T ALWAYS BEEN LIKE THIS--BUT
MONTHS OF MENTAL TORTURE AT MASTER
KHAN'S HANDS HAD KILLED SOMETHING
WITHIN HER...

PART OF HER SOUL WAS LOST, AND SHE'D
HOPED HER GRANDFATHER COULD HELP
HER FIND IT AGAIN.

BUT NOW, HE, TOO, WAS DEAD.

...AS SHE MOVES WITH
AN INNUMAN GRACE...

NO AWARENESS OF HER
OPPONENTS AS PEOPLE,
ONLY AS TARGETS, OBJECTS
--IF ONE GETS IN HER WAY,
SHE KNOCKS IT DOWN.

COLLEEN! ON
YOUR TOES,
HON--!

AND COLLEEN
WING HUNTED
HIS KILLER.



I THINK WE'VE
LOST THEM, MISTY.

WE'VE LOST
THE MOB--BUT
THEY WEREN'T
REALLY
INTERESTED IN
US, ANYWAY.

STRANGE, BUT
IN A WAY, I'M
SORRY IT HAD
TO END.

IN THAT FIGHT,
I FELT... ALIVE, AS
IF I WAS DOING
SOMETHING I'D
BEEN BORN TO DO.

LORD IN HEAVEN, PART
OF ME ACTUALLY CRAVES
THE EXCITEMENT, THE...
DANGER! NIGHTWING RESTO-
RATIONS ISN'T JUST A
PROFESSION ANYMORE,
IT'S A WAY OF LIFE!

DAMN! I KNEW
THIS ESCAPE WAS
TOO GOOD TO
BE TRUE--!

I'LL LAY ODDS
THOSE ARE YACNON'S
GOONS, HON--AN'
THEY ARE VERY
MUCH INTERESTED
IN US.

THEN BY ALL
MEANS, LET'S
NOT KEEP THEM
WAITING.

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MISTY, YOU
ALL RIGHT?

BASTARD'S
KNIFE
GRAZED MY
SIDE--CHRIST,
IT HURTS!

THEY'RE WEARIN' US
DOWN, COL--HITTIN'
US WITH FRESH TROOPS
WHILE WE GET
TIREDER AN'...
TIREDER...

WE KEEP
RUNNIN'...
AN' IT'S
ONLY A
MATTER OF...
TIME
BEFORE...

I KNOW...I
WISH I... HEY,
WAIT-A-MINUTE!
I THINK I
RECOGNIZE WHERE
WE ARE!

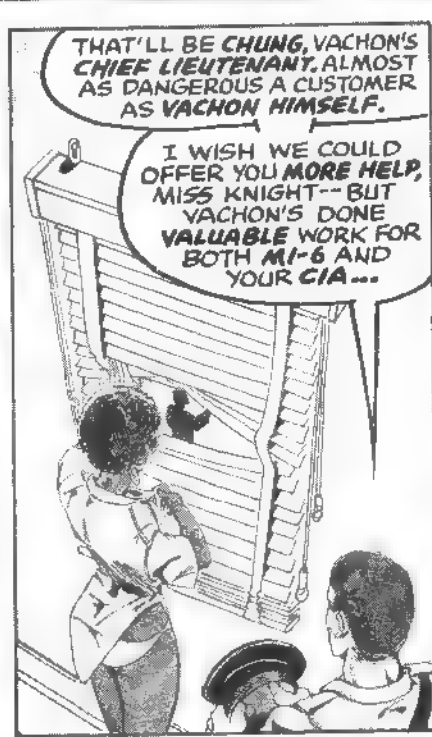
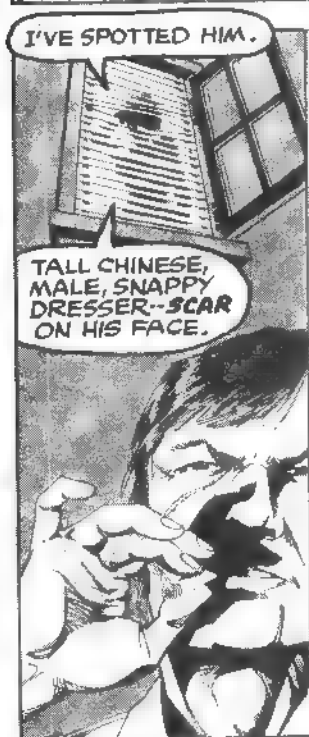
MISTY,
COME ON!

THERE
THEY ARE!

HER CRY COMES ALSO TOO LATE, FOR THE HOUNDS ARE IN
FULL CRY AFTER THE FOX AND HUNGRY FOR THE KILL...

COL--
COLLEEN!

DON'T GIVE UP,
MISTY! WE'RE
ALMOST THERE!



SHE WATCHES FROM THE SHADOWS, A HUNCHED-OVER, TIRED
PLAIN-FACED PEASANT WOMAN OLD BEFORE HER TIME...

...NO DIFFERENT FROM A
MILLION OTHERS LIKE HER
IN THE CROWN COLONY.

FROM WHAT THE INSPECTOR
TOLD ME AND MISTY, I'D
HAVE EXPECTED CHUNG
TO HEAD FOR THE WATER-
FRONT-- BUT HE'S
WALKING INLAND...

...FOLLOWING
THE ROUTE THE
POLICE CAR
TOOK...

...AND HE'S
MOVING WITH
A PURPOSE...

WHAT TH--?!
SIRENS UP
AHEAD, A LOT
OF THEM...

...OH...

OH MY GOD.

NO GOOD--
THIS 'UN'S
DEAD,
TOO.

SHOT TO
PIECES JUST
LIKE THE REST
OF 'EM.

WHO'RE THE
WOMEN, D'YOU
KNOW?

YANKS, I THINK.
PASSPORTS SAY
MISTY KNIGHT AND
COLLEEN WING,
NEW YORK
PRIVATE-EYES.

SO, YOUNG WOMEN,
YOUR LESSON HAS
BEEN LEARNED.

HUH?

CHUNG!

BE COOL,
COLLEEN--BE
VERY, VERY
COOL.

PRIVATE INVESTI-
GATORS--INTER-
ESTING. IF SO,
I'M GLAD I
FOLLOWED MY
INSTINCTS...

...AND HAD
YOU KILLED
INSTEAD OF
BEATEN.

THAT'S RIGHT,
CHUNG, ENJOY
YOUR VICTORY
WHILE IT LASTS--
FOUR INNOCENT
LIVES SNUFFED
OUT ON A WHIM.

BUT TIME'S
RUNNING
OUT, PAL--

--FOR YOU
AND YOUR
BOSS!



WATCH IT, COLLEEN-- YOU'VE GOTTEN TOO CL--

WHUUFF!

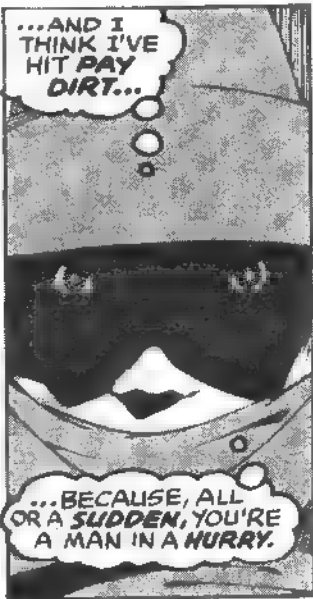
OUT OF MY WAY, WOMAN!

GODS, IT'S ALMOST FIVE O'CLOCK! DAMN THESE AMERICAN WOMEN--IF DEALING WITH THEM HAS MADE ME MISS THE RENDEZVOUS...

IT'S TOO LATE TO USE THE REGULAR CHANNELS--I'LL HAVE TO GO DIRECT!



CHUNG, YOU'RE A REAL HONEY...



...AND I THINK I'VE HIT PAY DIRT...

...BECAUSE, ALL OR A SUDDEN, YOU'RE A MAN IN A HURRY.



HEADING TOWARDS THE HARBOR, TOO. AND A ...RENDEZVOUS.

FIRST CHANCE I GET, I'D BETTER PHONE MISTY...



TWILIGHT, THE SHADOWS LONG AND DEEP AROUND THE KOWLOON DOCKS...

BOAT!

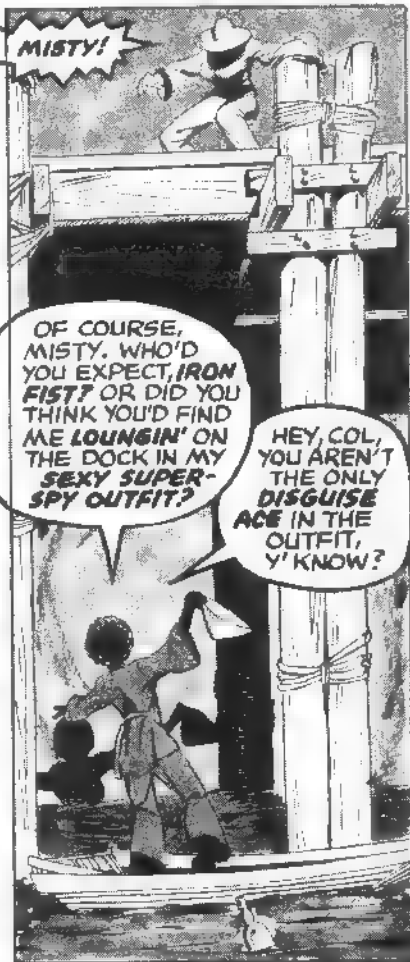
JUNK BAY, AND BE QUICK ABOUT IT!



GREAT! CHUNG'S FLOATING OFF INTO TOMORROW'S SUNRISE, AND MISTY'S NOWHERE TO BE FOUND!

I CALLED HER ALMOST AN HOUR AGO SO SHE'S HAD PLENTY OF TIME --GOD, I HOPE NOTHING'S HAPPENED TO HER...

BOAT, MISSEE WING--?



MISTY!

OF COURSE, MISTY. WHO'D YOU EXPECT, IRON FIST? OR DID YOU THINK YOU'D FIND ME LOUNGIN' ON THE DOCK IN MY SEXY SUPER-SPY OUTFIT?

HEY, COL, YOU AREN'T THE ONLY DISGUISE ACE IN THE OUTFIT, Y' KNOW?



SORRY, PAL.

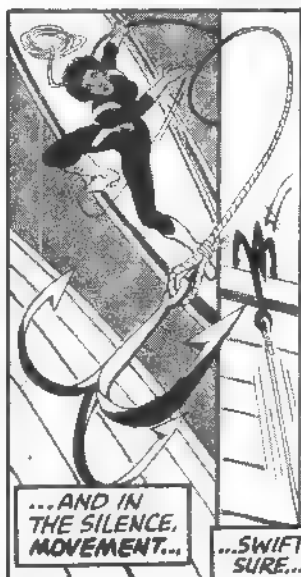
WELL, AS THEY SAY IN THE MOVIES-- FOLLOW THAT SAMPAN!

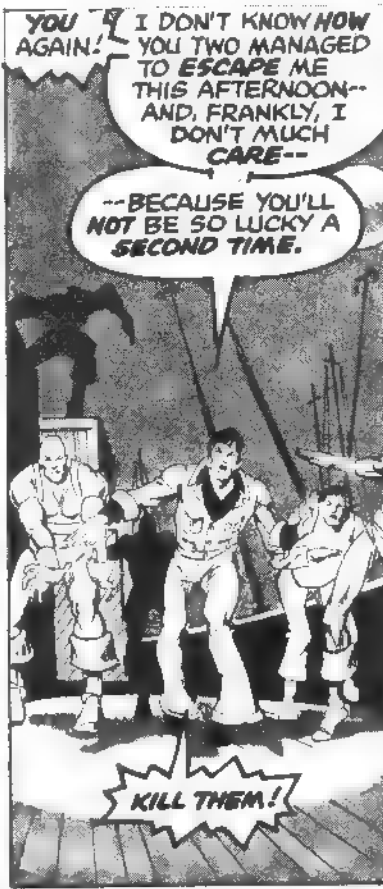
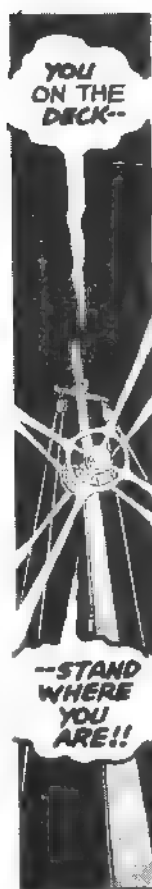
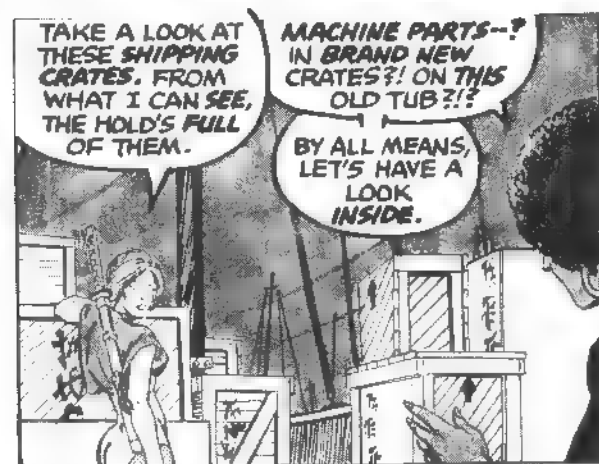
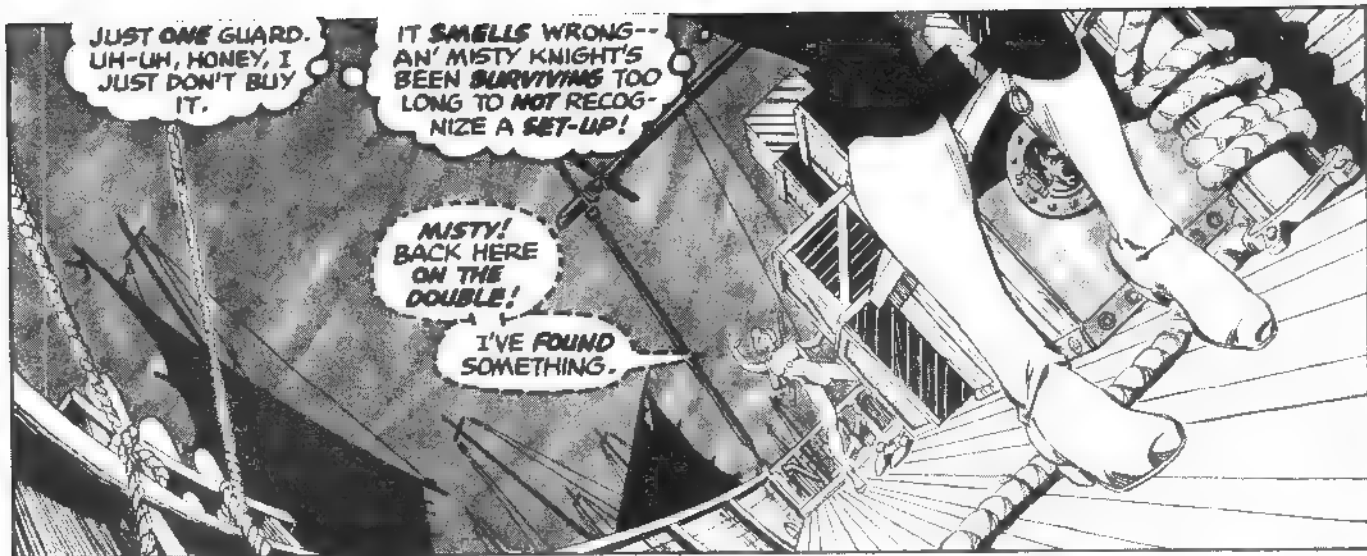
JUNK BAY--A FLOATING CITY, REALLY; JUNK AFTER JUNK
HUDDLED TOGETHER IN THE SHELTERED ANCHORAGE, SOME
SEAWORTHY, MOST NOT...

...EACH BOAT AS CRAMMED WITH
PEOPLE AS THE APARTMENT HOUSES
AND TENEMENTS ASHORE, EVERY-
ONE HERE LIVING ON THE FRINGES
OF THE LAW AND WINKING THEIR
EYES AT THOSE WHO BREAK IT...

BINGO! IT
LOOKS LIKE FRIEND
CHUNG HAS REACHED
HIS DESTINATION.

...REGARDLESS
OF THE COST.









ONLY THAT
OLD **STAND-
BY**, MISTY--

--THE ONE ABOUT
DISCRETION BEING
THE BETTER PART
OF **VALOR**.



PUT SIMPLY,
THEY **RUN**
FOR IT...

...JUMPING FROM JUNK TO JUNK, TRYING
DESPERATELY TO LOSE THEIR PURSUERS
IN THE "CITY'S" TANGLED, SEA-GOING
ALLEYWAYS.

IN THE END, THOUGH, THEY
MERELY RUN THEMSELVES
DEEPER INTO TROUBLE.



COL, I HATE TO
TELL YOU THIS, BUT
I THINK YOUR
BRILLIANT PLAN
HAS **BACKFIRED**.

I KNOW. CHUNG
AND HIS GOONS
ARE HERDING US
AWAY FROM
THE **SHORE**...



SOONER
OR LATER,
THEY'LL **CORNER**
US...UNLESS WE
CORNER THEM
FIRST.

HAI--!!

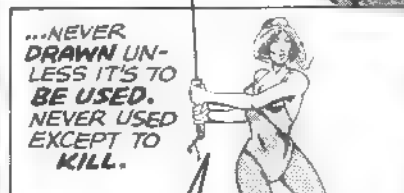
C'MON, MISTY--IF
IT'S A **FIGHT** THESE
JOKERS WANT, LET'S
GIVE THEM ONE THEY'LL
NEVER FORGET!



KAPOW

YAAHHH!!

THERE'S NO TIME FOR THINKING AFTER THAT AS TWO YOUNG WOMEN BLEND INTO ONE DEADLY FIGHTING MACHINE, THE SKILLS OF ONE COMPLEMENTING THOSE OF THE OTHER.



FACE IT, COL, WE'VE GOT THE **TIGER** BY ITS TAIL, FOR SURE. I MEAN, WE FIGURED ON CHUNG HAVING SOME **LOCAL TALENT** TO WORK **SECURITY** ON VACHON'S JUNK.

... BUT WE'VE BEEN SLUGGING IT OUT WITH **PROFESSIONAL MERCENARIES**. IT LOOKS LIKE **EVERY BOAT** AROUND HERE IS **THICK** WITH 'EM.

VACHON MUST NOT ONLY BE SUPPLYIN' THE **HARDWARE** FOR SOME BRUSHFIRE WAR, BUT THE **TROOPS** AS WELL!

COVER ME, COLLEEN--I'M GONNA TRY TO **BLAST** THE AMMO ON THE DECK OF VACHON'S JUNK!

IT'S GONNA BE A PRETTY **HAIRY SHOT**, LADY...

SNAP!

... BUT THEN, YOU WERE THE **BEST SHOT** IN YOUR CLASS AT THE **ACADEMY**. THE **BEST COP**, TOO.

JUST THINK, MS. KNIGHT--IF YOU HADN'T LOST YOUR **RIGHT ARM**, YOU MIGHT BE IN **NEW YORK** NOW...

click

...PUSHIN' A **BLUE-AN'-WHITE** THRU MIDTOWN TRAFFIC AN' PRESERVIN' THE **PEACE**. **MISTY KNIGHT, LADY COP**.

GOD, WHAT I WOULDN'T GIVE TO HAVE THAT **BACK** AGAIN.

Blam
Blam
Blam
Blam
Blam

THE DRUM MAGAZINE HOLDS FIFTY ROUNDS AND
MISTY HITS DEAD CENTER WITH EVERY ONE...

THE RESULT IS WHAT
SHE'D EXPECTED...

...AND THEN
SOME.

MISTY--
YOU DID IT!
YOU GOT
THE
JUNK!

COL, LOOK OUT!
SOME OF THE OTHER
JUNKS MUST'VE BEEN
CARRYING GUNS AN'
AMMO AS WELL--!

THEY'RE ALL
STARTING TO
EXPLODE--



FOR A LONG, LINGERING MOMENT AFTER THE EXPLOSIONS DIE DOWN, **NOTHING MOVES.** NO ONE MAKES A **SOUND,** THE ENTIRE JUNK CITY **STUNNED** INTO SILENCE BY A HOLOCAUST THAT **CONSUMED A DOZEN SHIPS** IN AN **INSTANT...**

...AND THEN, ITS **SEARCH-LIGHT** PICKING AT DEBRIS, AND THE **OCCASIONAL CORPSE...**

...A **POLICE LAUNCH** THREADS ITS WAY TO THE **DISASTER...**

THERE!

FLOATING IN THE WATER, SIR--**TWO WOMEN!**

I'LL BE **DAMNED!** THEY'RE BOTH **STILL ALIVE.** AND HOLDING ONTO THEIR **WEAPONS,** AS WELL.

THESE THE ONES YOU WERE **LOOKING** FOR, MR. **CHUNG?**

YES.

HEAD OUT OF THE HARBOR, CAPTAIN. BEFORE A **REAL** POLICE LAUNCH COMES ALONG.

SET YOUR COURSE FOR THE ISLAND.

THESE TWO...LADIES HAVE COST MR. VACHON A **SMALL FORTUNE--**I THINK HE'D PREFER TO DEAL WITH THEM **PERSONALLY.**

YOU MAY HAVE **SURVIVED** THE EXPLOSIONS, MISS WING, MISS KNIGHT, BUT I **GUARANTEE** THAT BEFORE MR. VACHON IS **DONE** WITH YOU, YOU'LL NOT ONLY WISH YOU **HADN'T** SURVIVED...

...YOU'LL WISH YOU'D **NEVER BEEN BORN.**

END of PART 2



RUDY D. NEBRES

SERAFIM KARALEXIS SPEAKS!

New ideas a'borning, as Karalexis discusses an upcoming project over the phone.



*Director Karalexis
puts his people
through
their paces
in the shooting
of action footage
from the upcoming
SLUM LORD.*





An Exclusive Interview with the Man Behind the Martial Arts Movies

Karalexis had a bit part in one of his own productions, *THE BLACK DRAGON'S VENGEANCE*.

by David Anthony Kraft

On what had to be the hottest, most humid day of the whole year here in New York City, I took tape recorder in hand, slipped reflective shades over my eyes, and trudged out into the thick drapery of languid sunlight that swathed Manhattan and turned all outdoors into a vast, stifling steumbath. I was on my way to meet Serafim Karalexis on Friday the 13th and, truth to tell, I wasn't really sure whether I was dead or alive.

Just back from the West Coast, suffering from a bad case of jet lag and an even worse series of advanced head-cold symptoms and not a little stoned, I dragged myself dutifully down to Broadway and 53rd Street, where producer Serafim was overseeing the editing of his upcoming fighting arts film feature, tentatively titled *THE SLUM LORDS*.

The offices in which I found him were comfortably cool, and he immediately made a friend for life by ordering out for soft drinks, no doubt concerned at the sight of the dehydrated apparition that obviously tottered on the verge of collapse. While awaiting refreshments, I watched as he and film editor Jim Markouic carefully inserted and/or shortened pauses in the speech of a single actor with painstaking patience and precision. They were editing the soundtrack.

Finally, the drinks arrived and Serafim and I sat down to talk.

My original intention was to obtain a short interview with him to be contained within the larger framework of my monthly kung fu column, as an added extra to accompany the announcement of his new production

(which is soon to be released); however, when I eventually departed with more than an hour of tape-recorded conversation, I knew the interview had to be a major feature unto itself.

Here it is, then—an exclusive behind-the-scenes look at kung fu movie-making from a producer's point of view.

Deadly Hands: How long have you been in the film business?

Serafim: About eleven years. I started in Boston with underground films. I was in college then, back in 1963. I'm 31. That's when I got involved—strictly because I liked it—during my time at the art college at BU. Production was the inevitable, so I started

from the ground up. I met a guy and we formed a partnership together to produce and distribute films.

I was doing things on my own before I met him and he was doing things on his own before he met me. Eventually we split up. He lives in Boston, and I came to New York. I'm basically alone now, strictly on my own.

Deadly Hands: How many kung fu films have you distributed?

Serafim: Actually, quite a number of them. At one time I had a company called United International Pictures up in Boston, through which I distributed the second kung fu picture in the U.S., *FIVE FINGERS OF DEATH*. Then followed a film called *DUEL OF THE*

SLUM LORDS' star, Charles (La Pantera) Bonet (right) holds a 6th degree black belt in shorin-ryu karate. A practitioner of karate for 16 years, Bonet is also a top kata competitor.





IRON FISTS, and altogether I distributed about six, seven, eight pictures before going into production myself. The first one that I produced was **THE BLACK PANTHER**. Before, I had invested some money in certain efforts, but they weren't really my productions. I just invested in them. This was the first karate picture that I produced. It was done in the Phillipines. The second one was **THE SUPER WEAPON**, then followed **THE BLACK**

DRAGON'S REVENGE, and I'm currently working on the fourth, tentatively titled **THE SLUM LORDS**. With this one I'm getting away from all karate action, and I'm banking on a much stronger storyline.

I've done a lot to help the guys who are strictly fighters and have no acting training, by surrounding them with straight actors, because to get a karate guy to win the game in fighting and also to act is asking a lot. They're basically

interested in karate; they haven't managed to combine the two. So I had to find people who were very flexible in personality, because when you deal with karate persons who are very rigid in their attitudes, you can't make them act. They become the same persons in the film. But a person who's flexible can take coaching or direction. In this film I got a couple of qualified karate people who are as flexible as can be, so they work out pretty well. Charlie



Bonet is a pretty good actor. I think.

Deadly Hands: Yeah, I'm familiar with him.

Serafim: Pretty good. I've seen thousands of karate films. I lived in Hong Kong months on end, and I've seen karate films until I turned blue; I was going through a screening, and I'd look and look and look, but most of the guys can't act and that's the problem with karate films. They have zero act-

ing in them and that's the reason why they generally have such lousy storylines. The minute you get very complicated, where you need acting to pull the story through, it falls flat. So what happens is the stories are written basically for the karate guy to pull them through. I guess, ■ time goes by, you'll get players who can do both. But so far, there are very few who can. Bruce Lee was the only one that could really fight and act. From the age of 5, he acted—so he had a background in both fields.

Deadly Hands: How have your films done at the box office?

Serafim: The ones I produced or the ones I distributed?

Deadly Hands: Both.

Serafim: The original ones did very well because it was the fad at the time, and it didn't matter what the quality was.

They just played and played—even the crappy ones. I distributed probably the worst karate film ever made, called **THE BLACK BELT**, an atrocious thing that was made in Tai Wan. But it had ■ good title and came out right at the beginning, so it made money. This was real trash. Since the fad has faded, karate pictures by themselves are just not doing anything. Just the straight action karate picture, it would be very foolish for someone to produce right now. The only reason I continue making them is because I changed the format. I don't make a karate picture *per se*, I make a film that has karate in it, but I bring it home to a setting and to situations that the U.S. public can relate to; so, in that respect, there are no



longer karate films like there were at the beginning. They're straight adventure action films, with karate in them.

Deadly Hands: Yeah, the kung fu movie trend is certainly declining.

Serafim: It's like the hardcore porno films. When they first caught on here, if you just showed hardcore that was good enough. When people finally got tired of just seeing the same old thing, then you got better production and better quality. I've tripled my production costs from my first kung fu film to this one. At first, all I had to do was give 'em karate—good karate—and as long as the action was good, they like it. They didn't care about the story. Now, they really care. The story itself has to be convincing and far more real than before.

was a considerable controversy about that film. You brought it over?

Serafim: Oh, yeah—and I went all the way to the Supreme Court defending it. In fact, at the time we landed on the moon I was in court and I had a small radio in my pocket, complete with a little ear plug, and during this court that talked about how corruption and lead to the fall of the Roman Empire, and how people like myself were responsible for corrupting the minds of the youth of America. I was actually listening to the radio report that the first man had landed on the moon. It was that day on which they were trying me in Massachusetts. Eventually, I had to go to the Supreme Court of the U.S.

Deadly Hands: How did that all come out?

Serafim: It died a natural death. They didn't want to deal with it, one way or the other. They didn't want to say it was obscene. They didn't want to say it wasn't obscene. The states were willing to say it, but the U.S. government was not.

Deadly Hands: Did you have to foot the legal expenses for yourself?

Serafim: Yeah, because I was the distributor, and that was a very complicated case. It actually set the precedent for all the foreign sex films that are being played now in the U.S. It kind of opened the gates for all the sex films, and although some people have since paid a stiffer price than I did, for instance with such films as DEEP THROAT, I was not dealing at that time with what is called hardcore pornography, although it had explicit sex—it had copulation or come, or whatever they call it—and therefore they treated it very harshly. However, ultimately they were willing to let it ride, and I was eventually acquitted, because the other films coming in were so much stronger that they really jumped on them and left I AM CURIOUS, YELLOW alone.

Deadly Hands: Tell me about your upcoming movie.

Serafim: THE SLUM LORDS is, I think, the last of my karate pictures. If this one doesn't do what I think it should, then I will drop the whole business. I've really gone out on a limb with

(Continued on page 58)

Deadly Hands: Do you still distribute other films, or just those that you produce?

Serafim: Every so often, if I find a property that's good I'll take it on for distribution. I found something in Cannes in May that I picked up, kind of a horror picture. I don't like to limit myself, because what happens then is that you kind of corner yourself. The bottom has fallen out of kung fu films. There are a few of us who are hanging on by the sides, but eventually the sides will fall out. And it's almost impossible to all of a sudden pick up and start something else, so you've got to have other things already in the works. I started in the business with quite another type of product. I brought I AM CURIOUS YELLOW into the U.S.

Deadly Hands: Yes, I remember there





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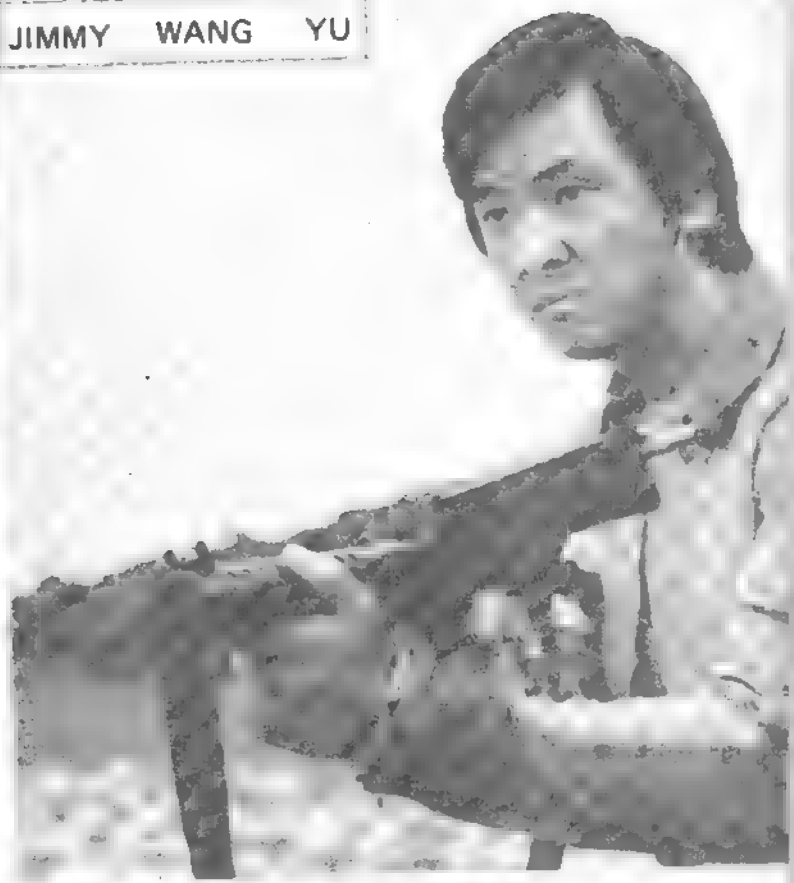


佐治拉辛比

GEORGE LAZENBY

王 羽

JIMMY WANG YU



茅

瑛

ANGELA MAO YING



Man... who is also directing it with the aid of *Master of the Flying Guillotine*. No release date has yet been announced, but the picture should prove interesting and it is almost certain that the book will be released here as well as abroad.

What has been reported that post production has been seriously hampered in Hong Kong by Dimension Pictures' EXIT THE DRAGON ENTER THE TIGER, which stars Bruce Lee, is not to be confused with *The Red Dragon*. The film was scheduled for Christmas release here. Guess that means Dimension Productions will have to settle their accounting for *EXIT THE DRAGON ENTER THE DRAGONS* features, which is still in pictures in production on west end way first announced for midsummer release in *DEADLY HANDS #29*.

Tommy Carr has reacquired from producer George F. Johnson the film rights to his best-selling novel about the century-lapsed SHUHAN, but rather than make the screenplay himself, he's signed over *Kung Fu* to that task. Further information as to who's producing and so forth is currently unknown.

The alleged martial arts manual, however, is not limited exclusively to the martial art, of course. Nor is he an expert explanation. And, just to prove it, *Yellow Pages* has released three gaudy paperback titles: *Bruce Lee Martial Arts Manual* priced at \$1.95 each, although what this actually have to do with Lee is not at all clear; on the sales potential inherent in his name as the mystery of the Co-written by Claude St. Denise and Jacques Anton, they are certainly not deserving of being marketed as official manuals by Bruce Lee. The first is, indeed, as titled, a *BASIC KUNG FU TRAINING MANUAL*, but aside from the fact that Lee also coincidentally practiced a form of the martial art, it has absolutely nothing to do with the man. The second, despite a misleading title, "*MY MARTIAL ARTS TRAINING MANUAL*," is a lavish collection of Lee photos, peppered with isolated quotes from him, and also containing some basic copy about *jeet kune do* written by the author. The third, at least the most interesting of the three, promises a good knowledge of Lee's personality and a somewhat more interested in the man. But one, begun to see the difference by just looking at the title, the *Jeet Kune Do* manual, the *Jeet Kune Do* manual. The third, *GUIDE TO SAVAGE STREET FIGHTING*, is no different.

Had any of these features been published on its own, without something in the expectation of *Bruce Lee* success, I would have attempted to subject it fairly on its own merits. As it is, I can only consider it a bait and switch, and you can't fault the publisher for that. What's inside is not the work of Lee.

A final note on the *Jeet Kune Do* manual: the copyright is credited to *Bruce Lee*, not to *Jeet Kune Do*, which is the actual name of the martial art. I'm sure that the publisher is planning on further editions of *Jeet Kune Do* manuals.

That's all for this issue. Thanks. Take care, and stay away.
Lyle... David Anthony Kraft

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SONS OF THE TIGER

GUEST STARRING:
**THE WHITE
TIGER!**



The TIGER-SONS MUST DIE!

"BUT FIRST THINGS FIRST, THIS CLIP IS A RE-CREATION, BASED ON WHAT DIAMOND TOLD ME OF THE BEGINNING OF THE SONS IN '74."

"THEY WAS JUST PUNKS, STRUTTIN' THEIR STUFF IN KUNG FU MATCHES AROUND THE FRISCO AREA--"

"-- DIAMOND TRYIN' T' FORGET HIS FAME AN' FORTUNE --"

"-- WITH THE HELP OF AN OLD ORIENTAL MYSTIC BY THE NAME OF ... MASTER KEE! "

BUT KEE WAS KILLED BY A GROUP OF DRUG SMUGGLERS.

DIAMOND AND CREW PICKED UP SOME KINDA NECKLACES! BECAME REAL LIVE SUPER-HEROES!

MARTIAL ARTS MASTERS!

"AN' THEY DIDN'T HAVETA WAIT LONG TO TEST THEIR POWERS OUT!"

"THIS IS NEWSREEL FOOTAGE SHOT ON ROOSEVELT ISLAND. THE SONS WERE LURED THERE BY AN EMISSARY FROM THE SILENT ONES, A MYSTERIOUS AND SEEMINGLY ALL-POWERFUL ORGANIZATION--"

"-- AND UNABLE TO DEFEAT THE SONS IN OPEN COMBAT, THE SILENT ONES TRIED T' PULL THE QUEENSBORO BRIDGE DOWN AROUND THEIR HEADS."



BUT THEY *SQUEAKED* OUTTA THAT ONE, TOO-- AN' THE CHICK WHO WAS SENT TO *DESTROY* THEM WOUND UP *JOININ'* THEM INSTEAD--

--AN' THE SONS OF THE TIGER HAD T'ADD A *DAUGHTER* TO THEIR NAME! *LOTUS SHINCHUKO!*

SHE REALLY LOOKS *SWELL!*

YEH.

THEM SILENT ONES DIDN'T *GIVE UP!* THEY TAPPED INTO THE TIGER'S *AMULETS* AN' *SUCKED 'EM OFF EARTH*, ONLY TO GET *WHOMPED!*

"AN' THE TIGERS *SPLIT UP*, MAKING *POLICE* CONTACTS BY WAY OF--

"--A *PRIVATE-EYE* CALLED *BLACKBYRD--*

THESE TWO BOTH GOT A *HEAVY* INTEREST IN THE *SONS*, SO WE GOTTA *STEER CLEAR* OF THEM.

QUITE RIGHT! CAN'T BE TOO *CAREFUL!*

"--AND A *COP*, *ON-THE-BEAT*, TURNED *DETECTIVE* NAMED *JAMES D'ANGELO.*"

POLICE MEAN *TROUBLE!*

"NOW WATCH, 'CAUSE HERE'S WHERE IT GETS TRICKY! ABOUT TWO MONTHS AGO THE SONS FELL APART!"

"THIS LOTUS CHICK WALKED OUT ON DIAMOND, AND HE FREAKED! BLAMING LIN SUN, HE STARTED ONE HELLUVA BATTLE AND SPLIT THE WHOLE GROUP!"

"DIAMOND LEFT TO DO A FILM IN CANADA AND GOT HIMSELF KILLED IN A LANDSIDE. LIN SUN, AN' THE LADY ARE WANDERIN' AROUND NEW YORK LOOKIN' FOR WORK--"

"--AN' BROWN'S VANISHED! LOST IN A PLANE CRASH IN THE SAHARA; BODY NEVER RECOVERED--"

"--AN' TWO DAYS LATER, THAT RAG OF A NEWSPAPER CALLED THE DAILY GLOBE COMES UP WITH PICS OF A NEW SUPER-HERO IN THE SOUTH BRONX."

"HIS NAME'S THE WHITE TIGER, PEOPLE--"

--AN' HE'S WEARIN' THE TIGER-AMULETS OR MY NAME AIN'T BERNIE KLEG!

I DON'T GET IT BERNIE WHAT-?

OH, I DO! BERNIE'S GOING TO--

SHUT IT, MELTZ! THIS IS MY SHOW!

IT'S LIKE THIS, DOLLY, MY SWEET! DIAMOND'S DEAD LEAVIN' A BUNDLE TO HIS TIGER-PALS--

--AN' BROWN'S GONE! PROBABLY BURIED IN THE SAND WEEKS AGO! WHICH LEAVES ONLY THE TWO ORIENTALS T'CLAIM ALL THAT BEAUTIFUL GREEN MONEY!

WHICH, SHOULD THE SONS FAIL TO CLAIM IT, IS FORFEITED TO DIAMOND FEATURE FILMS.

DIAMOND FEA--I BUT THAT'S--

EXACTLY, MELTZ.

ME! AND TO MAKE SURE LIN SUN AN' LOTUS SHINCHUKO DON'T COLLECT, I'VE HIRED AN EXPERT!

SHE'S DIAMOND
FEATURE'S NEWEST
MARTIAL ARTS FIND!
HAD HER SHIPPED OVER
FROM HONG KONG LAST
WEEK. HER NAME'S
HARMONY--

HARMONY KILLDRAGON!



BUT I
DON'T SEE
B.K.--

THAT'S CAUSE
YOUR GLASSES ARE
ALL STEAMED UP,
MELTZ! C'MERE,
HARMONY! SHOW
MELTZ YOUR
ROUTINE!

THE WOMAN
SAYS NOTHING.



SHE MERELY
MOVES--

--MANY TIMES
FASTER THAN
THE EYE CAN
SEE.

M-HEY!
STOP!



BUT SHE
DOES NOT
STOP!

BERNIE!
MR. KLIEG!

C-CALL
HER OFF!



PLEASE!

UH...

U-UNCLE?



THEN THE
WOMAN
SPEAKS--

--HER VOICE DRIPPING
WITH UTTER CONTEMPT.

MAN!

I HOPE THAT WAS...
SATISFACTORY.

OH VERY! YOU'RE
AS GOOD AS YOUR
PR-MAN SAID
YOU'D BE!

BUT-- --HAVE
YOU GOT
WHAT IT
TAKES TO
KILL A
MAN?

AND A
WOMAN?

YES, I
WOULD
KILL A
WOMAN.

AND
A
MAN.

IT'S TAKEN THE CHILEAN
FREIGHTER **EL TIGRE** THE
BETTER PART OF A NIGHT
TO BURN ITS WAY TO OBLIVION--

-- AND THE NIGHTWATCH HAS BEEN
A LONELY VIGIL FOR THOSE ON THE
DOCKS OF THE BROOKLYN NAVY
YARDS.

BET THAT'S
ONE WEINEE
ROAST THEY CAN
SEE ALL THE WAY
UP TO HARLEM,
HUH, JIMMY?

THAT'S WHERE A LOT OF
THE OPIUM ON BOARD WAS
BOUND, NATHAN. THERE'S
MILLIONS OF DOLLARS GOING
UP IN SMOKE WITH THAT
SHIP.

THE TIGER
HASN'T **BUDGED**
SINCE...

SINCE HIS KID
BROTHER BLEW UP
THE FREIGHTER AN'
HISSELF? YOU
BLAME
HIM, BRO?

I DON'T BLAME
ANYONE, BLACKBYRD
--EXCEPT MAYBE MARIS
AND THE HOODS BEHIND
THE 'ORGANIZATION'!

AND THANKS
TO THE TIGER,
IRON FIST AND
SHANG-CHI--
THEY'RE ALL DEAD.

YEAH, AN' JACK OF
HEARTS HAS HAD HIS
REVENGE! I HOPE
IT WAS WORTH
IT, KID!

I SURELY DO.
'CAUSE IT'S GONNA
HURT THAT RICAN
TIL THE DAY
HE DIES!

*OUR LAST FEW ISSUES--JOHN.



AFRICA.

THUNDER!

CRIP!

BUDDA
BUDDA
BROWN

THEIR
TANK-TREADS
ARE BLOWN
BLESSED ONE,
BY THE LAND-
MINES WE
PLACED BENEATH
THE SAND!

THEIR
TANKS ARE
USELESS!

BUDDA
BUDDA
BROWN

THEN
FORWARD
CHILDREN OF
THE DESERT!
FOR ALLAH--

-- AND THE
BLACK TIGER!

WITHIN MOMENTS
THE BEDOUINS SWARM
OVER THE ARMORED
UNIT, TOO CLOSE FOR
THE HEAVY GUNS OF
THE TANKS TO BE
OF ANY USE.

THEIR ACTIONS ARE
FAST AND EFFECTIVE,
THE WAY OF THE
GUERILLA--

--AND FOR LEFTENANT PIETER
VAN VOORSTEN OF THE THIRD
MOUNTED ARTILLERY--

OH MY
BLEEDIN'
LORD!

USE YOUR GUN,
BLESSED ONE!
YOUR GUN!

--THEIR WAYS
ARE LETHAL!

SORRY,
BRILLALAE--

--BUT
THAT JUST
AIN'T MY
WAY!

IT'S THE BLACK
TIGER! THE NEW
RESISTANCE LEADER
WE HAD ORDERS TO KILL!

BUT HOW
DO WE KILL
A LEGEND?!

A LEGEND?

NOT BAD, ABE BROWN, FOR
FOR JUST TWO WEEKS WORK.

BUT THEN IT'S BEEN A
BUSY TWO WEEKS, HASN'T
IT? RAIDS ON AMMO DUMPS,
SUPPLY LINES, OIL FIELDS
AND ISOLATED TROOP
MOVEMENTS.

-- AND THE TARGETS WEREN'T ALWAYS MIL-
ITARY, WERE THEY? THERE WAS THAT TOURIST
TRAIN CARRYING ALL THOSE STUNNED EMIGRANTS.

MAYBE SOME OF THEM UNDER-
STOOD WHY THEY HAD TO DIE.
MAYBE, BUT NOT ALL.

-- TO LEARN
NOT TO CARE.

GET THE
WEAPONS,
LADY.

YES,
BLESSED
ONE

AND
MOUNT-
UP! WE'RE
HEADING
SOUTH!

BUT YOUR FOLLOWERS DE-
MANDERED DEATH, AND MAYBE
THEY WERE RIGHT. WHO KNEW
HOW MANY OF THOSE FRIGHT-
ENED FACES WERE REALLY
HIDING A FUTURE ENEMY.

AND YOU'D SEEN ENOUGH
OF YOUR OWN PEOPLE
HUNTED DOWN AND MUR-
DERED BY THE SOLDIERS
OF THE IMPERIALISTS-

CANADA.

THEY'VE GOT
T'BE JOKIN' VERLAC!
THAT ACTOR HAS BEEN
MISSIN' FOR A WEEK,
HA'NT HE?

OUI, MON
SERGEANT.

THEN WHY'RE
WE WASTIN' THE
GOVERNMENT'S TIME,
AN' MONEY LOOKING
FOR A RUDDY
CORPSE?

THE BANKED SNOW ECHOES
THE WORD CORPSE BACK AT
THE RED-JACKETED MOUNTIE.
THE RESULT IS THE EERIE
EMPTINESS FELT IN A
GRAVEYARD.



--LATER.

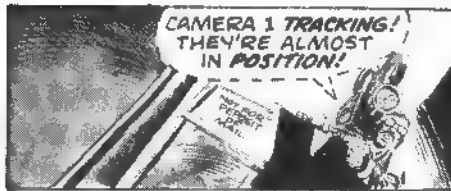
NEW YORK.
IT IS NOT
EASY FINDING
EMPLOYMENT
LIN SUN.

HARDER THAN
ONE WOULD THINK,
LOTUS. IT IS AS IF
SOMEONE HAD
WARNED OF
OUR COMING!



THE DOJOS,
THE MOVIE AND
TELEVISION PEOPLE!
PEOPLE SEEMED
SCARED TO EVEN
TALK TO US!

BUT WHY,
LIN SUN? WHY?



CAMERA 1 TRACKING!
THEY'RE ALMOST
IN POSITION!



CAMERA 2
TRACKING!

FOLLOW THE SCRIPT
KILL DRAGON! WAIT
TIL THEY HIT THE
LIGHT, THEN--



STRIKE!!



LIN SUN!?

SHURIKEN,
LOTUS, AND--

--LOOK
OUT!!



WHO ARE
YOU? WHAT
DO YOU
WANT?



AGAIN THE WOMAN
IS SILENT, HER GAZE
FIXED ON LIN SUN.

AND WHEN SHE DOES
FINALLY SPEAK, HER WORDS
ARE EDGED WITH ICE.

SON OF
TRAITORS!

SSHRIPPP!

OH!

STAY BACK,
LOTUS! I AM
UNHURT!

YET I WOULD
SEEK TO KNOW WHY
MY ATTACKER FELT IT
NECESSARY TO REVEAL
THE COSTUME I
WEAR BENEATH MY
STREET-CLOTHES?

THERE ARE
OTHERS
WHO CAN
ANSWER THAT--

SHE GOT HIM INTO
COSTUME, B.K.! THE
VISUALS'LL KNOCK THE KIDS
OUT! REALISM, I MEAN.

OH, IT'LL BE
REAL ALRIGHT!
BLOOD AND ALL!

--AND IT IS OF
NO INTEREST
TO ME WHETHER
YOU ARE
NAKED OR
CLOTHED--

--JUST
AS LONG
AS YOU
DIE!

I CANNOT
TELL WHETHER
YOU ARE SER-
IOUS OR NOT,
WOMAN, BUT YOU
HANDLE THE SO
STAFF LIKE A
MASTER, SO... LOTUS?

I AM READY,
LIN SUN!

THEN
STRIKE
MY LOVE!

HARMONY KILLDRAGON
STANDS HER GROUND, HER
HANDS SHIFTING SLIGHTLY
ON THE STAFF--

--AND THEN,
TOO FAST FOR
THE EYE TO
FOLLOW--



--THE STAFF
BEGINS TO WHIRL!

BEAUTIFUL, BEAUTIFUL!
NOT ONLY AM I GONNA
COLLECT OFF TWO DEAD
ORIENTALS-- BUT I'M
GONNA PACK 'EM IN 'T'HE
GREATEST ALL-ACTION
MARTIAL ARTS FILM
EVER MADE!

RISE
LIN SUN

TRAITOR!



AGAIN
YOU USE
THAT
WORD!

WHAT DOES
IT MEAN
WOMAN! WHO
ARE YOU?



I HAVE NEVER
BETRAYED ANYONE,
AND I WAS RAISED
BY AN OLD MAN
WHO--*

WHO
TOOK YOU
FROM THE
ASHES OF A
BURNING
CHINESE
VILLAGE
LIN SUN.

WHO STOOD
BY WHILE THE
STREETS RAN
WITH BLOOD!
THE LAST BLOOD
OF THE
REVOLUTION!

*DHKF#1-- JOHN.

AN OLD MAN WHO WAS
LEADER OF THE FORCES OF
REACTION, WHO OPPOSED
THE PEOPLE'S RISE TO FREE-
DOM! AN OLD MAN WHO
TRAINED UNKNOWN
VILLAGERS TO COUNTER-
INSURGENCY--

--AND BETRAYED
HIS OWN PEOPLE!
YOU KNOW WHO I
SPOKE OF, LIN SUN!
HIS NAME WAS--



MASTER
KEE!

MEANWHILE...

SO IT WASN'T
HARD TO PUT
TOGETHER THE
PIECES AN'
FIGGER--

--THAT THE AMULETS
THE WHITE TIGER WAS
WEARIN' WAS THE SAME
ONES THE TIGERS
USED T' LUG AROUND.



AN' ALL THAT
POWER O' THEIRS
JUST SORTA GOT
PASSED ON TO OLD
HECTOR HERE--
COMPLETE WITH
COSTUME!



BUT YOU'RE TELLING
ME HECTOR GETS
SICK IF HE
TRIES TO
REMOVE THE
AMULETS. HE
CAN'T TAKE
THEM
OFF?

UH, YEAH!
SUMPIN' LIKE
THAT!



AIN'T THAT
RIGHT, TIGER?

SI, SENOR.
THAT IS
CORRECT.

GREAT.
JUST GREAT!
NOW WHAT
DO I DO?



AND BACK AT...

LIN SUN,
DOES SHE SPEAK
THE TRUTH?

I DO NOT
KNOW, LOTUS

MASTER KEE
NEVER SPOKE
OF SUCH
THINGS!



LIAR!!

SHURIKENS?
IN HER HAIR?!

WHAT A GIMMICK!
WE'LL MAKE A FORTUNE
ON THE MERCHANDISING
ANGLE!







-- BUT THAT'S ALL ABOUT TO BE MADE UP FOR NOW!

THE BATTLE HAS
SHIFTED TO THE
OTHERS, LEAVING
A VERY CONFUSED
WOMAN TO BEGIN
TO SORT THINGS
OUT.

SHE HIRED ON
TO KILL TWO
PEOPLE FOR A
CAUSE SHE
BELIEVED IN.
THOSE TWO
PEOPLE ARE
ALIVE.

WHILE THIS
ONE, A THIRD
IS DEAD.

AND HER OWN LIFE
HAS JUST BEEN
SAVED BY HER
ORIGINAL TARGET.

PERHAPS THINGS AREN'T
AS CLEAR AS SHE WAS
TOLD THEY'D BE.

WHO
ARE
YOU?

LIN SUN,
I--

BUT THERE IS NO
TIME, IN BATTLE,
FOR EXPLANATIONS.

STAND
WITH US,
WHITE
TIGER!

AS YOU SAY
SEÑOR.



KLIEG, YOU SLIME!
YOU STARTED THIS--

WHY BOTHER,
LIN? THE LITTLE
SLUG'S FINISHED
ANYWAY!

--AND
WILL END
IT, OR--



BOB!!

IN THE
EMACIATED
FLESH, BROTHER
AND STUCK WITH
TWO TEMPORARILY
FROSTBITTEN
LEGS!

FOR A SECOND ALL IS
INCREDULOUS SILENCE.
THEN...

ROBERT!
OH ROBERT!

HEY! TAKE IT
EASY, HONEY!
I'M NOT THAT
HEALTHY YET!

HI,
PEOPLE,
I'M ALIVE!



I... AM TAKING
THE WOMAN TO
THE POLICE,
LIN SUN.

I WILL...
LOOK FOR
YOU, AFTER.

THERE IS MUCH
WE HAVE TO LEARN
FROM EACH
OTHER.

SHE'S ON MY
PAYROLL,
LIN. YOU
CAN MEET
AT THE
STUDIO!



AND WHEN HARMONY HAS LEFT...

...AND WHEN
WE HEARD YOU
HAD DIED,
WE--

BLACKBYRD'S TOLD
ME, LIN! WHAT MAT-
TERS IS I'M NOT DEAD,
AND THE SONS ARE ON
THEIR WAY TO BECOMING
A TEAM, AGAIN.

OH, OF
COURSE!
YOU CALL
YOURSELF
THE WHITE
TIGER, DO
YOU NOT?

THEN YOU WILL
STAY WITH US
UNTIL WE UNDER-
STAND WHY WE
FOUR HAVE COME
TOGETHER--

YES,
SEÑORITA.

YOU
DUDES ARE
FORGETTIN'
SOME ONE!

-- AND UNTIL
WE FIND THE FIFTH
AND ARE WHOLE
ONCE MORE!

Next MY BROTHER the LEGEND!

(Continued from page 32)

this one, and now that I look at it, I'm beginning to have second thoughts—because I've made what is called neither fish nor fowl. Neither a straight story nor a karate picture. I tried to tie the two together and I don't think I've succeeded entirely, which is why I'm staying here every day supervising the editing—to make sure that I get either fish or fowl. Now that I have a basic storyline and fighting footage, depending on how the film finally gels, and if I feel it really has a chance as a straight film, I'll try to sell it that way. If I feel it's weak that way, then I will change my campaign and try to sell it to the kung fu action market. You have different stills, different publicity, depending on final marketing decision.

Let me tell you about **THE SLUM LORDS**. The story is easily the most important thing about it. I selected very good fighters to be in it, and some are fighters as well as actors. On top of that, I engulfed all of them with professional actors to carry the load of the storyline. What happens in the film is primarily that a bunch of landlords get together and try to clear out an entire street block of buildings that they own,

for the purposes of erecting high rises and shopping centers, but they encounter a lot of resistance from the people who are living there and who don't want to move out. So they force them out, by the devious means that landlords usually use, since they can't legally evict them.

They make it uncomfortable for them by setting fire to the buildings, turning off the lights, turning off the gas, infesting the buildings with rats. These things are really happening in New York every day.

In my opinion, you really can't even come close to what landlords do to renters in these situations. One of the people living on the block—Norman—is kind of a strong guy who organizes the tenants so that they don't move out. When the landlords see that this guy is the organizer, they bump him off. Of course, they try to bribe him first, but he won't have anything to do with it, so eventually he's killed. The villains do not represent any kind of international intrigue, they're just normal business men, run-of-the-mill real people. What they have in common is that they own these build-

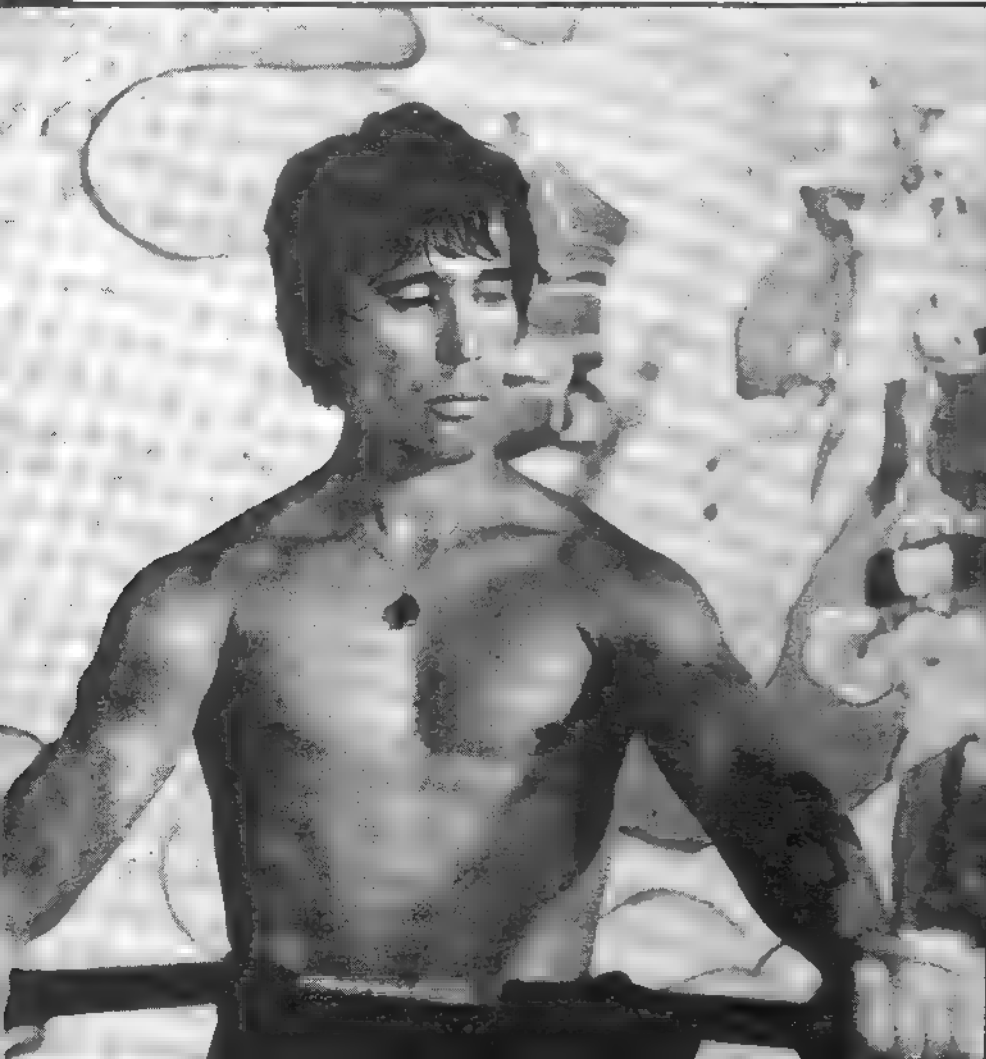
ings and they are the so-called bad guys. Just average businessmen who are landlords. That's all. Nothing fancy about them, they're just the regular criminal element that really exists.

Deadly Hands: Not artificial bad guys.

Serafim: The *real* bad guys, that you and I deal with every day. The kind of people who take advantage of the poor for everything they've got. Not the Mafia. Most poor people haven't had an experience with the Mafia sticking them up or anything like that and therefore don't relate to them as the bad guys. They relate to the landlord as the bad guy. That's who is grabbing them every month, so that's who I chose to spotlight. Anyway, they finally kill this organizer, and his son revenges his death, and that's the basis of the plot. It becomes a little more at the end, but I don't want to tell you about that because it's a surprise.

Deadly Hands: It sounds like a good basic premise for a feature.

Serafim: It's realistic. Not made out to be something that it's not. These guys



live this every day. Their lines are the lines that they speak. Their actions are the actions that they take.

I don't put them through any emotional situations that they don't go through. As for the action actors, I use Charlie Bonet, and Speedy Leacock who's also a pretty good actor and a pretty good fighter. And he's knowledgeable about choreography. I use this guy named Jason Lau. He's a wing chun stylist. I brought a guy in from Hong Kong to do the choreography, because I didn't dig the last choreographer I used, and he also played one of the bad guys, because he's got 30 or 40 films to his credit and he's very good. His name is Thompson Kao Can. The other people I used are very well known, character actors that you see in TV commercials all the time. They really hold the storyline together.

Deadly Hands: *Do you work out the story in advance, yourself, and then sit down with a script writer?*

Serafim: Yeah, I usually have a general idea. I pretty much insist on that, because essentially the skeleton of the





and quite another when you're dealing with people who just do not understand. Let's say it's a 6:00 a.m. call. Actors know that when you say 6:00 you mean 6:00, and if they don't show up, their asses are grass. Because there's no production without actors, and actors know this. They're very conscious of it and are always on time and know their lines perfectly. This is their life. Karate guys don't know. They think 6:00 means 7:00 or whenever they get there. And they think that not knowing the lines 100% is not so bad. They think if the script calls for these lines they can change them cause it's not what they would say. They're really unfamiliar with the code or ethic of shooting film, like being quiet on the set. These people don't understand these things. They're motivated by karate. To them, karate is everything; to an actor, acting is everything. When you put the two together,

been doing it for ten years, he mastered the move his way. I tell him it doesn't work right for the camera, because he's blocking his opponent's face, and anyway it doesn't look good that way because the camera is over here while he's doing something with his right hand and leg, and we can't see it. Therefore, he must do it with his left hand and leg. He'll insist that it can't be done that way. He would never do that on the street, because this is the way it works. I have to tell him to forget how it really works. If I showed how something really works, it would look very dull and boring and very bad, and it would be over in a matter of seconds. The film would be three minutes long. This is the way that will make the karate look more spectacular. I have this conflict all the time.

They forget that they're playing another role. They assume that they're playing themselves and forget that if a



entire thing has to be appealing. The concept has to be appealing. How the film actually works out eventually is also important—whether the film is ultimately good or bad—but if the entire premise has no appeal, then even if you work everything else out perfectly, people just won't care. So I like to pick a meaty theme that I think people want to see, and then I work with a writer, Norb Albertson. Norb is a pretty talented guy. So talented, in fact, that he can listen to me and still write. You need an extra talent to deal with an extra person. It's one thing when someone leaves you alone to write and it comes out great. But if you have to deal with the actors, crew, camera, script and production people, and—of course—myself, then it's quite another.

It's the same for the producer of a kung fu feature, 'cause it's one thing when you're overseeing a film that is strictly acting and has no specialty,

they just don't jel. Anytime you have an incident where a karate person has to interact with a straight actor, there are all kinds of complications.

Deadly Hands: *I hadn't thought about that.*

Serafim: The karate guy will only consider himself as a tool to punch—and punch properly—whereas the actor is concerned with reaction, with mood, with how the whole thing is going to be done, and he's not really concerned about the physical aspect. He's concerned about the camera. The karate guy is just interested in how he can do something best for himself. So they go out there and I say to them, do it like that, and the karate guy tells me he's

character doesn't know karate at this part of the film, he'll be sloppy. Maybe he learns after years of training, and eventually becomes very good, but in the beginning he must be very sloppy.

Unfortunately, they have been conditioned, trained, whatever it is. They do it exactly the way they would after the several years of training. They will not allow themselves to be sloppy. For some reason, they feel this is going to ruin their image, and that's the constant conflict between film people and American karate people. On the other hand, the plyers in Hong Kong understand that they're only making a movie, and know martial arts only for the purposes of fighting for films. They know what looks good and they're flashy,

(Continued on page 64)

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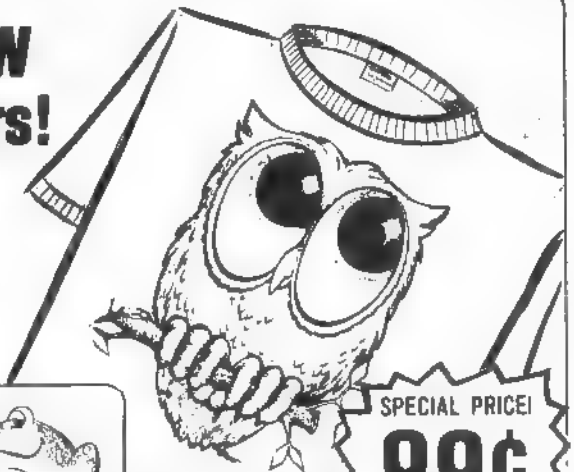
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banality of the
br. What made
that many of the
is I myself was
glare. Don't I feel

you say

I you had to write about
David Anthony Kraft's column enlightening
as a How he manages to keep abreast of all the
kings. "pap backs and movies battle me R. I keep
up the good work Dave.

My suggestion I have is that, perhaps, in the
future, you could have one of your column
in-depth review of THE WISDOM OF DRUGS
yourself found it very interesting.

Ill. I me bend yo

Little su
afternoon
of the black-and-white magazine
Kraft was rapidly collared by Rel
and led to a typewriter where he
uncertain terms to compose a bri
to your letter, Bob. Which isn't quite as abrupt as it
may be. I think it was he who originally pho
lette n h's des a week or two ago with the curt
to make certain it appeared in "Enter the
Letter"; so, you see, it's a dog-eat-Dog world, and
must be served in the end, all in the name of
cosmic karma. Here's our resident "writing" arts
reviewer in reply to your note:

"Thank you, [redacted], for taking the time to drop
me a line. Us hardworking freelance writers spend a lot
of time isolated behind typewriters in lonely rooms,
fretting out words for e
efforts, and

act that it's interesting

into what happens. I wish for the days when the new
series started, in which a LOT seemed to happen each
go-round. The best chapter thus far was part 3, To Claw
the Eyes of Night which featured the Prolet. A lot
came across in that one, and I've George Perr
a lot to do with it. Now, the series has become less ac
tual action and more fights, augmented by intense emo
tion. This is okay for now, Bob, I prefer it the other way
the story moves along.

You say next issue we'll have George
ONLY for next issue. Well, it ought to be great, and he
has been getting better than ever lately, but it's too bad
he can't return permanently. I prefer to see the same
list constantly do a
that's coming back

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4. Thickening or lump in breast or elsewhere.
5. Indigestion or difficulty in swallowing.
6. Obvious change in wart or mole.
7. Nagging cough or hoarseness.

If you have a warning signal, see your doctor. If it's a false alarm, he'll tell you. If it isn't, you can give him time to help. Don't be afraid. It's what you don't know that can hurt you.

American Cancer Society



(Continued from page 60)

and you can finish the film right away. Here you have to fight with all these guys, because they don't know what it is to make a film. They want to make it real.

Deadly Hands: When is *THE SLUM LORDS* going to be released?

Serafim: That's a hard question to answer. I have about twelve weeks of post production. Usually, I can do it in six if I really push it, by working with the director, the editor, the assistant editor, and the assistant to the assistant, myself. It's like splitting hairs sometimes, as you can see. We go to great pains. We have only one sound track that we're working on right now, but once we start building tracks, we'll have eight running at the same time, including the dialogue and the interruptions to the dialogue. You may have to stagger edit, so that you have two dialogue tracks running on top of each other—because sometimes people in conversations just keep talking through other people's lines. Then you have an

effects track. For instance, people coming out of a door, a car going by and honking a horn, and so forth. Then there's just the daily street noise, of course, which may be broken into two or three tracks. All tracks are not always alive; maybe one is dead on reel three and then it comes up on reel four, but still that's where the finesse really makes a difference. Post production can go on and on. When you go on a set and actually see what is being shot, then you appreciate a good film. You wonder how anyone is ever going to make anything out of that. It's really absurd, the height of absurdity in the middle of shooting, when you have all kinds of tensions and pressures. You may start shooting the beginning, the middle, the end, all in one day. Trying to make the karate guys understand that is something else. For them, watching films is their basic experience.

Deadly Hands: Where did you shoot the film?

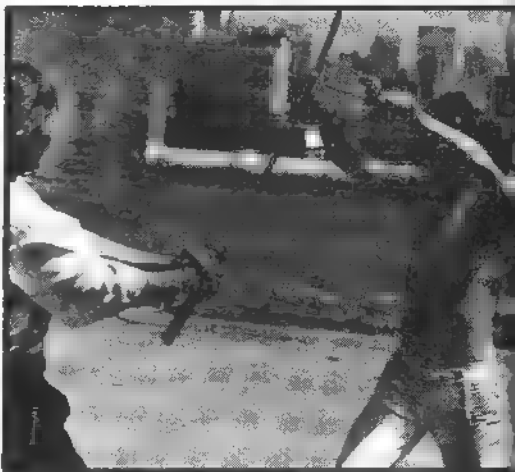
Serafim: In New York. They like the

business, because as features are being shot elsewhere, people go elsewhere. On our budget, we spent about \$250,000. That all goes to New York, essentially, because you pay for locations, you pay for film, labs, editing, actors, and so forth. Above all it publicizes New York. If I shot a feature in Bangor, Maine, and it was a glorious set, people would say, "Hey, look at this place—next time we're in New England, we'll go to Bangor. Forget Boston."

Deadly Hands: Thanks for the interview, Serafim—it's always nice to give readers a new insight, a look behind the scenes.

Serafim: I want to stress that you can portray me any way you like; that's a reflection on you and will have no effect on me.

For instance, last year the *New Yorker* decided to interview me, and they were snide. They wanted to tear me down, because I made karate films. "How could you?" they asked. I said, "I'm a bad guy. I make these terrible films that offend all your readers. I agree with you. If you want to pick on me, I'll give you all the information, whatever you like. I'm not shy, I'm the villain." So they tried to rub me in a very delicate style, never coarse, but



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they picked a terrible comparison. **BLACK DRAGON** appeared on *Variety*'s weekly list of the top 50 grossing films in America, #25, #12 or #13. They were really offended, because **AMARCORD** by Fellini was #18. What a ridiculous concept, anyway, to compare a film done by one of the great masters to a kung fu action feature. It was an injustice to compare them just on general principles alone. Fellini's film cost a few million dollars. Mine cost under \$250,000. And they've compared these films, and I thought the *New Yorker* was a serious magazine. What the hell, I never told them that I outgrossed **AMARCORD** not just that week, but completely in the U.S. It would only have hurt them more. Once a film like **AMARCORD** Leaves New York and goes to Mainstreet, USA, it's naturally not going to do as well as a straight action film, which everyone will understand. For them to pick on me like that was a joke. Those guys, there's nothing wrong with them. They're very qualified. But if someone is writing about karate films, and has absolutely no idea of what's going on, he's out of his waters.

He really should stick to whatever his specialty is. The New York scene, what the jetset is doing, or something that he knows well, because that makes him a lot more believable, credible, than writing about things just because they're in fashion.

Deadly Hands: One last question. Have you become wealthy?

Serafim: I certainly didn't start that way. I came from Greece. My father is a barber here. He makes \$150 a week. I don't really want to sound greedy or anything. I just work, that's all. In other words, I make films but I work primarily from morning to night, and sometimes I make money and sometimes I lose money. I just feel financially comfortable, and I **DON'T KNOW WHAT IT IS NOT TO WORK**. I don't consider it work. It's pleasure, enjoyment, it's a whole way of life. Instead of meeting a friend to go have a beer and talk about baseball, which is great in itself, I meet a friend who is considered a celebrity and we'll talk about a film and a little about baseball while we have a beer. What's

the difference? That's what I do.

Deadly Hands: Yeah, everything I do seems to relate to work in some way, too.

Serafim: It has to relate, otherwise you're not fulfilled. I go away for vacation and I go nuts. So I take vacations where I can work, to the Cannes Film Festival, or to Milano in October to another festival, so it's vacation and also work. This way I stay on top of what's happening. Tonight I've got a friend back from Germany. I'm going out with him and he's going to fill me in on what's going on in Germany, in Austria, and it'll be an interesting evening, and I'll know something.

I meet people who say they want to go home and relax, take it easy. Okay, let them take it easy and enjoy that—I don't. And I don't mean that I drive myself crazy, either. I enjoy it. Simple as that. I'd much rather talk to someone about films than about what clothes they're wearing or how their apartment is decorated.

I don't care about that.

—David Anthony Kraft

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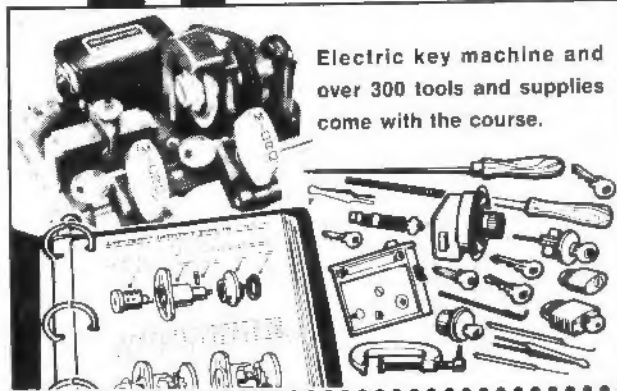


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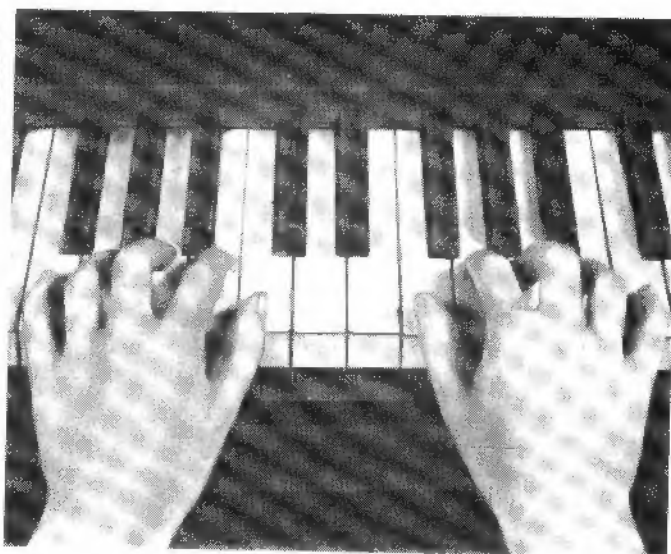


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